BANK" OPEN AT THE GRAND.

"Little Christopher." "The Merry World," Hypnotism, Vaudeville and Drama the Other Attractions.

The offering at the Grand Opera House the first half of this week is a new one to Indianapolis theater-goers. Ward and Vokes, while unfamiliar here; are not unknown. They are rapidly establishing themselves as farce-comedy stars. As a vaudeville attraction "Percy and Harold" have, for a long time, ranked among the foremost teams on the variety stage. A year ago they made the step from vaudeville to farce-comedy, and it is said that success has followed them from the very first. Of course theater-goers know that farce-comedy is but one step removed from vaudeville nowadays, and it is not an important factor in stellar success: what kind of a play is put forth as a vehicle for musical farce, it the stars, and their support are acceptable. "A Run on the Bank" is the title of the piece Ward and Vokes will present here. The two comedians appear in the characters of Lord Percy Soakup and Baron Harold DeCanter, gentlemen of "unlimited nerve and experience," whose foremost aim in life is to live without work. This desire furnishes the main scenes and incidents in the piece, which the author does not even term a play, broad as that term is. He has simply constructed a vehicle for the transportation of the fund of merriment which the comedians distribute generously. With the aid of their highsounding titles, Percy and Harold manage to raise enough money to rent an old bank room, and in this they start a combination bank and saloon. For a time business flourishes, but reverses come and a crisis seems at hand. At this juncture the bogus noblemen run across an old friend who deals in "green goods," and he promptly equips the bank with \$75,000 worth of counterfeit currency, with which the depositors are paid off when the long-feared "run" arrives. Naturally, the deception is discovered, but until the Napoleons of linance have flown. The company includes the following entertainers: "Happy" Ward, Harry Vokes, Tony Williams, Johnny Page, Al Bellman, Joe Kelley, Arthur Deagan, T. Wilmont Eckert, Gilberti Learock, Lottle Moore, Carlotta and Emma Berg. The stars do not monopolize the play, but give the other people a chance to introduce whatever of a pleasing nature they may be able to do. As a consequence, songs, dances and original

Something new and interesting in the line of hypnotism is promised in this week's engagement of the Flints, at English's Opera House, commencing to-morrow evening. Mr. Flint lectures on scientific hypnotism and, in his experiments, it is said, instructive as well as entertaining results are sought. No so-called tests are given. Many object to these as being cruel in appearance and disgusting, so that the Flints confine their efforts to such experiments as please and do not prejudice. Every effort is made to have everything neat and attractive, and no small part of their success has been due to the dainty work of little Miss Flint, a young woman who, it is said, combines with the ease of a charming woman a rare quality of hypnotic power and presents her share of the entertainment in a manner that never fails to please. An opportunity is afforded to all who may wish to test their susceptiators pladge themselves to abuse no one, and give no humiliating, embarrassing or objectionable experiments. One point made clear by the Flints' experiments and lectures is the scientific fact that hypnotism is not a question of will power, but of imagination upon the part of the subjects.

English's-A Week of Hypnotism.

specialties abound.

Rice's "Little Christopher."

Rice's Burlesque Company will be seen at the Grand Opera House next Thursday and Friday nights in "Little Christopher." It is a burlesque of the most modern pattern, full of nonsense, specialties, handsome women and that peculiar Ricean tinge that is inseparable from the productions of this master of his trade. One can see the tremendous energy of the man infused in this work, Columbus here is only a cabin boy, in love son, the tramp. The chorus is large and well drilled, and the scenery, costumes, mechanical effects and much of the music new. The advance sale for these two nights of "Little Christopher" will begin to-morrow morning at the Pembroke.

"The Merry World" Saturday. "The Merry World," which comes to the Grand Saturday matinee and night, is compopular plays of the day, and during the far characters of Du Maurier's "Trilby," by such well-known artists as Amelia Summerville, Willard Simms, Jeanette Begeard, Maaurens, Sol Aiken, Kittie Laurens, Blair, W. B. McCormick, Hattle atrical profession, who all contribute their powers as fun makers to the evening's en-tertainment. Trilby, Svengali, Jocko, Taffy, the Laird and Little Billee all appear, abiy mimicked, correctly costumed, and entertaining in their specialties. The second act is among the comic operas. Selections from "Wang," "Madeline," "Devil's Deputy,"
"Little Trooper," "Robin Hood," "Rob Roy,"
"Dr. Syntax," "The Mascot" and "Magic Flute" are rendered by "The Merry World's" comedians, in make-up and costume closely resembling the originals of these famous characters. The last act comprises Smith & Biddle's clever burlesque of the popular story of "Madame Sans Gene." and in the first scene, which opens in the laundry of Madame Gene, we are introduced to the burlesque characters of Madame Sans Gene, De Nelperg, Foughe, La Fevre and others familiar to those who have witnessed this great dramatic success. Interspersed through the whole performance of "The Merry World" are numerous specialties, novel and

original, and catchy music. Park-Ida Van Cortland in Five Plays. "A Woman's Power," arranged by Robert Theater to-morrow matinee and night, by Ida Van Cortland and her company. The Van Cortland and company, is said to be, at times, thrilling in interest. The scene of the play is laid in England. Sir George Calston, an English peer, and his son Charles, conspire to gain possession of the fortune of Ledy Alicia, who is the ward of Sir James. Lady Alicia, who is the ward of Sir James.

The first act discloses a wayside inn, where the plot to gain possession of the heiress's fortune is being discussed by Sir James and as guarantors for Miss Kingsley's appearhis son, and overheard by Philip Arnesciffe, a vagabond artist. The plotters leave the inn just as a commotion is heard without, caused by horses running away with a carriage. The occupants are Lady Alicia and her companion, Adele Foster, who are unharmed. They enter the inn, where the heiress tells her companion that she will never submit to the plans arranged for her by her guardian and his detested son; but will marry the first man who presents himself, preferring some worthless fellow who can be paid to go through the marriage ceremony and then leave the country. She then marries Arnescliffe, who mends his ways | son, M. B. Wilson, Judge William A. Waeds

WEEK OF BURLESQUE and becomes a celebrated artist. Charles Calston suspects Arnescliffe's identity and picks a quarrel with him in order to force a duel. Lady Alicia hears of the proposed duel and, warming towards her husband, bids nim fight and kill the man who has insulted him. This is the climax of the play, which and a satisfactoric. which ends satisfactorily. On Tuesday "Forget-me-not" will be pre-sented: Wednesday, "The New Mgadaien:" Thursday, "Doris;" Friday and also at Sat-urday matinee, "East Lynne," and on Sat-urday night, "A Woman's Power" will be repeated.

> Rellly and Woods's big show will open at the Empire to-morrow matinee for one week. This organization is too well-known to the patrons of the Empire to need comment, as a treat is in store in the way of variety when this company is announced. The programme this season is straight variety, introducing the following artists: The National

Empire-Reilly and Woods.

in new songs; Miss Ida Howell, a comedienne, late of London and Paris music halls: the "Three Rubes," Dixon, Bowers and Dixon; Harrigan, the "tramp" juggler, one of the best in the business; Billy Eldridge, in acrobatic specialty; Baker and Lynn, Dutch couple; the three Sisters Lane, in "Barefooted Essence" and the "Trilby Dance." A series of living statues are introduced. The afterpiece is said to be very funny. A local photographer will take a flashlight picture of the audience to-morrow night, from the stage. It is the first attempt

There are several parties canvassing for the bicycle that is to be given away by the management of the Empire to the most popular patron, and it is expected that there will be some lively times next week. The one receiving the greatest number of votes during the engagement ending Saturday night will be declared the winner.

"Die Karlsschueler" To-Night. At the Grand Opera House to-night members of the Social Turners of the German House will give a dramatic performance of Heinrich Lauber's "Die Karlsschueler," an historical drama that treats of early events in the life of Schiller. The company is all local talent and the drama will be given under the direction of Philip Rappaport. The cast of characters will be as follows: Karl Eugen, Duke of Wurtemberg .....

General Reigger, commandant of the Laura, her foster daughter. Miss E. Metzger | level at first, will be found to have a ham-

The plot of this interesting drama, written | in woman permits the wide arch to slip down by the famous Vienna theater director, is

Karl Eugen, Duke of Wurtemberg, was or a lowered front pommel, is to be conthe founder of the military academy known demned, and merely calls for mention here as the Karlsschuele (Karl's School.) Schiller | because some women do not appreciate that had received his education at that school. a large difference in comfort and in safety.

He had studied medicine and was surgeon in Of the various available types of saddle the army. He published some poems ad- we may make a rough classification. There dressed to Laura, the foster daughter of is the most commonly used and most useful General Riegger's wife. Of these poems the short, broad, flat form, supplied with most Countess Francisca, the Duke's wife, speaks | wheels on request; it should not be less than when the curtain rises. The Duke expects | eight inches across at the back. There is the arrival of the Grand Duke of Russia on to carry the weight, a groove in the center a visit and the students of Karlsschuele had and without front pommel. Lastly, the very to study Goethe's "Clavigo" to perform it for broad siddle with a short, blunt commel is his entertainment. He reprimands Schiller be-cause he complained that the part of Ca-vigo did not suit him. He asks General Riegger, the commander of the fortress Hohenasperg, about the poet Schubart, who is imprisoned there, and he asks the court marshal, Silberkalb, for a report on the Karlsschule. Riegger tells him that Schiller was frequently visiting Schubart, and Silberkalb rells him that the students hold secret meetings; that Schiller attends these meetings, and that they are of a revolu-tionary character, and that Schiller had written a book which the students read at their meetings. The Duke concludes to surprise them, and the women conclude to

In the second act the students meet, Laura attempts to warn them, but fails. She takes Schiller's first drama, "The Robbers," and puts it into a pocket of her cloak, so that it would not fail into the hands of the Duke. The Duke surprises the students while Schiller is reading to them a poem of Schubart, entitled "Royal Tombs." The Duke orders Schiller to surrender his sword and dismisses him from the army. In the third act we are told that the Grand Duke of Russia has arrived. The students appear in Spanish costumes, ready to play "Clavigo." It is in the middle of the night, and they wait until the court is ready, to see the play. General Riegger comes, after a search of Schiller's room, with the manuscript of Schiller's second even though it is of English origin. "Little drama, "Fiesco; or, the General Con-Christopher" as a natural corollary of "1492." to hand it to the Duke. Sliber-spiracy," to hand it to the Duke. Sliber-kaib, who is a suitor of Laura, speaks to with Pepita, and endeavoring to escape from friend. He notices that Laura has in her the persecutions of the master of the vessel. | cloak a book, and surmising that it is "The Robbers," tells her that the best way to save Schiller is to show confidence in the with Pepita and escapes as a woman, ar-rives on the Isle of Barataria, is wooed by lieves him and gives him the book. In the meantime the performance had been going on. The Duke comes in furious on account world's fair in Chicago, where things get of the playing. He sends for the actors and scolds them. At the same time Riegger triumph of virtue and love and the defeat gives him the manuscript of "Fiesco" and of the villain and detective. There is plenty Silberkalb hands him "The Robbers." He of the villain and detective. There is piently of consistency about the story, and the production is said to be gorgeous in the extreme. The costumes are handsome and in trayed her, and the act closes with a love scene between Schiller and Laura.

There is not too much exposure

There is not too much exposure

In the fourth act the Countess, who, in of person, and yet there is no false modesty about it all. The music is tuneful and well written, popular and catchy. Nothing more quainf and full of movement than Kerker's considers the publication of the book a great

Law of Barataria" has been heard for a political crime. He speaks to his wife about the political situation, about the repub-lican spirit abroad and of the danger aristhe beautiful and popular Theresa Vaughn as Little Christopher, Willie Collier as the Irish detective, Louise Allen, Yolande Wallace, Pauline Train, Alexander Clark, Harry Macdonough, Bertha Waring and John Willy. At last, however, he promises to speak ly. At last, however, he promises to speak ly. Schiller once more and to give him a monarchical institutions, and he expresses his determination to punish Schiller severeto Schiller once more and to give him a hance to repent. He demands of him that e publish nothing without first showing to him, but Schiller refuses; he calls the Duke a tyrant, and emphasizes in strong language his love for liberty. The Duke be-comes furious and leaves him with the words: "You have spoken the last time to

your sovereign." In the fifth act we witness Schiller's flight, with the aid of the women. The court marshal, who had written to Mannhelm, where Schiller had sent his drama to have it performed in the court theater, to prevent the performance, just then receives the answer that it was performed with immense success; that the production of the drama was a national event, and that it promised a great future for the German drama, freeing it from French influence. The Duke now understands the advent of a new world and he calls back the pursuers. With this the drama ends.

Rose Kingsley's Lectures.

Miss Rose Kingsley, daughter of the distinguished novelist and churchman, Canon Charles Kingsley, will deliver the first of a series of lectures on "French Art" Thursday night at the Propylaeum. The subject of the first lecture is the period of French art shades and doylles."

"I always let my daughters have their say about the color of the lamp shades and the arrangement of the doylies," said a sensible Atchison mother to-day. "I find, as a result, that they are not in such a hurry to get married. The foundation of most girls' desire to marry is to live in a house where they can have their own way about the lamp shades and doylles." of the first lecture is the period of French art dominated by the classics and romantics from 1789 to 1830, and the landscape painters for the next fifteen years thereafter. "French painting," says Miss Kingsley, "during the last one hundred years has exercised a very important influence on artists of all nations, an influence on the public at large, And the French artists whose works have most deeply stirred us, the French artists whose works are destined to live, are those who through fierce and bitter opposition have fought for liberty and won freedom, not only for them-selves, but for their fellows. It seems that in America French art is more truly appre-ciated, more fully understood, than in any other country."

The rare opportunity of hearing Miss Kingsley in Indianapolis is furnished by the Indianapolis Art Association, which brings her here. This gifted art critic and lectures

Mrs. John C. Wright, Mrs. May Wright

Notes of the Stage. Hoyt's "A Milk White Flag" is coming sack to the Grand in a few weeks. The Empire will have as its attraction nex week the Gonzales Opera Company.

Elita Proctor Otis is considering a dramati-ation of Prosper Merimee's novel, "Car-nen," submitted to her by Wm. A., Mestayer, lies Otis may possibly star in the play next The staging of "The Prisoner of Zenda" is the most elaborate of all the Sothern pro-ductions, and in this immensely popular play Mr. Sothern is seen to the best possible ad-vantage. The play is in a prologue and four

Sarah Bernhardt will probably appear as "Camille" during her two-night engagement here two weeks hence. The other play has not yet been chosen. She comes direct from New Orleans to this city—something of a "jump," when the size of her company and the amount of scenery carried is taken into

WOMEN'S SADDLES.

Except for the saddle the bicycle may be

Must Be Chosen with Care-Their Various Shapes.

said to be a perfect machine. Happily, many attempts are being made to answer this burning question. A good saddle em-bodies anatomical modeling; selection to fit ne individual form; stanch construction, that it may not alter in shape with use; and adaptability, that it may be set at any angle, moved forward and back, and made more or less tense. The anatomy of woman is such that her saddle must differ distinctly from the man's. She is also more susceptible to injury than is the man, and it is more difficult to fit her saddle. Although the conformation differs as much in different ladividuals as the shape of the hand, it still is an ab-surdly common belief that a single perfect saddle can be constructed to suit all needs. Manifestly, each women must seek out what is adapted to herself, and, starting with a

Some of the characters in saddles that are to be noted and avoided are these: First, a center ridge. This may occur from mistaken construction or from stretching of the leather. Occasionally it may be due to the bending downward of the outer ends structed with a distinct downward sweep slack in the leather to be taken our. Any repairer will correct worse degrees of stretch-

ing after fixing the spring in a vise. Again, narrowness is objectionable, be-cause the greater width of the pelvic bones astride a ridge-pole saddle, as it may not happen in the case of man. Lastly, a a very slight alteration in angle will make the saddle built with a pad on each side coming into use and is suited to many women. The directions that physicians should give to intending riders are these: That each dle, correct position of saddle over pedals and, finally, should be told to insist that the man who sells her a wheel must let her make trial until she is suited with a saddle. By testing the machine of one's friends, not for a half hour, but for a considerable ride, and by experimenting with saddles at different heights, positions, angles and tension, one can arrive at a comfortable re-

Not Too Light a Wheel.

New York Commercial Advertiser. "In the first place," said this man, "weight one of the most important things to be considered in buying a bicycle, because it involves so many others. The ordinary rider night not to purchase an extremely light When the road leads over rough places, such as railroad crossings, a moderately heavy wheel gives one a feeling of security that cannot be enjoyed on a too lightly rembles and transmits its own vibration into belief that the machine is going to collapse On a wheel of ordinary weight all that feeling of insecurity is changed to one of ease. The ordinary weight bicycle feels rigid and strong under the rider, and only the heavier bumps are felt.
"Four country riding advantage is assur-

edly with the medium weight wheel. It will stand a pounding and a thumping that would quickly wrench the very light machine out of shape. For all purposes then the medium weight is better than the extremely light merous breaks they were forced to repair chines. As a result, therefore, the ordinary road wheel is being increased in weight from a pound to a pound and a half, placed in hose parts where it will do the most good. Last year the weights were cut so fine that everything was filed down to the thinnest possible edge. Sometimes the filing was too fine in some vital place, and the result was a broken wheel and a disgruntled, sometimes seriously injured rider.

enough to carry you, and above all, try it better interpretation of their own, work-first. If you are not familiar with its points ing as much as possible with Indian con-

Bicycles Make Business. Philadelphia Press.

the picycle amusement is the business it has called into existence. Trustworthy figures on the subject are not easy to get, but the recently issued report of the Bureau of Statistics of Indiana gives some facts on the subject for that State which will be found. subject for that State which will be found surprising. There are nine cities in the State having bicycle factories, one city, Indianapolis, having nine plants. The gross product of all these factories last year was valued at \$3,085,377 and the wages paid amounted to \$636.094. Employment was given to 1,949 men, 208 boys and 262 girls. The stableness of the employment is shown by the fact that the factories were in operation 10,8 months during 1895, and the remunerativeness by the average wages for all grades of skilled labor, which was \$2.64 per day. About five thousand people derive support from the manufacture of bicycles.

One Thing to Do with Our Girls. Atchison Globe.

Not Modest. Providence Journal.

The Worst Kind.

The worst kind of bicycle face is the long face your oldest daughter puts on when she has asked for a wheel and you have told her that you can't afford to buy her

BOOTH-TUCKER IN INDIA.

The Salvation Army Commander's Story of His Work There.

New York Evening Post. Commander Booth-Tucker said: "I have spent the last twenty years, off and on, in India, and a think I know the country as well as any firstive. Our work there has gone on lines entirely different from those of the ordinary missionaries, and in consequence of that we have had a pretty stiff battle to fight. In fact, I am very doubtful whether, if we had not had a perfect organization like the Army to use, it would have been

possible to do anything on the lines we

struck out, even experimentally.

"I was a government official for some time in India, and as a Christian I wished to help the people. I felt that the ordinary missionary methods, which may have been good as far as they went, were very insufficient. What impressed me most was the enormous gulf fixed between the natives of the country and their European rulers. You can imagine what the feeling | would be in America if France or Germany (please do not say England) were to conquer the country and settle a garrison on it and rule it with an absolutely beaurocratic government. Well, the feeling that would exist here actually exists in India. Human nature is a general quality. This enormous gulf, then, was the great thing to reckon with. For a gentleman to sit down on the side of the gulf, comfortable, and throw his Bibles, prayer books and sermons across the gulf to the natives may have been a good thing, but it was not enough. If I should stand on that tower and talk at the crowd in Fourteenth street it would be good, if I had a good message, and the air would be fresh, and I hight be comfortable. But I said few general principles work out her own to myself, 'National antipathies are human nature.' I believed in the government of In-dia by the English, for I believed that the natives, if left to themselves now, would cut one another's throats. At any rate that was not our business and the government was a help to us in getting at them. I said, 'Now I will jump the gulf, get on the other side, put on their clothes, make myself an Indian.' Then, of course, all the people on the Euro-pean side said 'Horrible! Such a thing has never been done. You will lower our prestige. You will diminish the respect of the native risk. Flat experimentum in corpore vili. I

> "That was just fourteen years ago, and I have not the least hesitation in saying that our action placed Christianity in India on a different footing. Not only did it have the effect of putting us in the midst of the native life and making the Indians love us and do everything for us, but it changed their at-titude toward all Christians. As we had won their confidence, they thought the other Christians who threw the Bible and a sermon from the tower might also have some-thing to say. Well, you might imagine that the man on the tower would thank the man who had jumped into the street for getting him a hearing, but of course the natural question of the audience was 'Why don't you jump down, too?' Then the man on the tower begins to say, You ought to come back here. You have been a fallure and a fraud, and have been sent back to England, and have run away to America, such a perfect fail-"But seriously, take an illustration of the

will have a try. You go your way and I will

difference it has made to the natives. I have been on both sides of the hedge. I have lived as the ordinary European lives in India, in a bungalow, with fifteen servants, cut off from the people, and I have known what it is to live in their houses." trate the ignorance of India that is characteristic of almost all foreigners there, he told of a conversation with an Englishman who had been in the country thrity-eight years, making a special study of it from the outside, who thought he knew the life of the people. Yet that man did not believe there was either poverty or suffering in India. The commander gave many instances of the wretchedness and starvation that is out of sight. He said that the seven thousand weavers of India live from one year to the next on nothing but diluted buttermilk. Once he went into a beautiful village with his begging pail, and at the first house he was given the rice he asked for. Shortly after he learned that that was the last rice of a starving family. They are a kind people, bless them," said the commander quietly. Of course he sent back the rice with interest. That same night a robbery was committed in the village. There was no doubt of the culprit. For five days there had been no rice in the house just the same three small measures, a few pints, that had been taken. He was allowed to escape and no effort was made to punish him. This was but one of many instances where the temper of the was clear to the commander as it could not be to one who did not live as one of them. They knew the character of the man who stole the rice and the desperate circum-stances that forced him to it, a starving The details of the adaptations made under

the lead of the commander of the army are as many as the peculiarities of Indian life. The open-air meetings were attractive to them, from their resemblance to rites with which they were familiar. When it came to arguing, the whole question had to be worked out seated. Commissioner Booth-Tucker wore yellow, the religious emblem, went always barefoot, lived on begged Indian food, never touched meat, and, short, became entirely a native in his life. On this line the army has gone steadily forward, evangelizing the Indians, not by forcing something foreign on them, but by becoming part of them, giving them a re-By all means buy a wheel that is heavy ligion that presented to them merely as a Ceylon 757 officers and cadets, 282 corps, 626 outposts, fifteen training homes, four rescue homes, one prison-gate home, three farms and three homes of rest. The commander expressed the greatest confidence

What Exasperated Him. Washington Star.

The agent for a handsomely illustrated book to be sold on long-time credit—a feast to the intellect and an ornament to any library-leaned against the side of the house, caught his breath, clenched his fist and looked skyward. "What's the matter?" asked the police-"I've met the meanest man," he answered.
"I've heard of him and I've read about him in the papers, but I never expected to meet

him face to face. "Where is he?" "Up in that office building."
"How do you know he's the meanest "By the way he acted. I showed him this work of art, lectured on it for half an hour, showed the engravings, and when I hinted that it would be a good thing to order, what do you think he said?"

"I don't know."

"He said he never bought books. He didn't have to. He just waited for some fool agent to come along and tell him all that was in 'em, and turn over the leaves while he looked at the pictures."

A Good Protectionist.

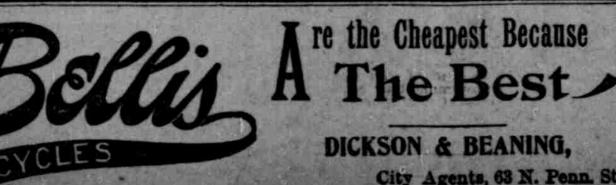
Miss Gotham (wishing to astound her Aunt Cynthia from Hayseed Corners)—What do you think of my new gown, aunt? It was made in Paris.

Aunt Cynthia (severely)—Lan's sake, niece!
I allers did hear, that your father was purty close-fisted, but I didn't think he'd go so far as to send to Europe an' have your dresses made by the cheap foreign pauper labor.

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